

CHICAGO MEN BUY ALL FAIR BUILDINGS

St. Louis Exposition Property Theirs Very Cheap.

FERRIS WHEEL AT BARGAIN

Fifty Million Dollars' Worth of Wreckage Purchased for Five Hundred Thousand—Vast Statistics.

CHICAGO, Dec. 12.—Do you want the Ferris wheel? Wouldn't you like to give it to somebody as an appropriate holiday gift—a trifling memento of your regard? You can have it for the asking—almost. The Chicago people who had it thrown in as good measure when they bought the wreckage of the St. Louis exposition don't care much for it—the demand for Ferris wheels has been ruined by Tom Lawson.

The wheel became the property of the Chicago House-Wrecking Company yesterday, when this concern bought the \$50,000,000 exposition for \$500,000. The ivory city is a big thing to have on one's hands, but the wreckers don't mind that. Their complaint is only about the Ferris wheel, which cost \$150,000 to put up, and whose 4,200 tons of massive material have weighed down its owners with debts for years.

Shopping in World's Fairs.

This Chicago firm seems to be quite a shopper in world's fairs. It bought the Columbian exposition of sacred memory, the Omaha show, and the Pan-American display of Buffalo.

The newest purchase means the Chicagoans have possession of 1,240 acres of buildings, inclosures and exterior and interior decorations and equipment.

In one year the whole structure will be pulled apart carefully and resolved into its unasssembled elements. One thousand laborers, mechanics, and a big band of supervisors will engage in the work, while 40 mounted policemen will guard the inclosure night and day.

What will the purchasers do with material out of which can be built a city equipped in every possible department?

Everything For Sale.

They will contrive to dispose of everything, from outer walls to upper shingles. The material will be scattered over the face of the globe and will enter into construction or use in the remotest parts of America and even abroad. This distribution has taken place with the other expositions, the only things remaining in the seller's hands being the staff statues of the Chicago fair. But even these were sold after a lapse of eleven years, when some people found they could make cement out of them.

A few of the statistics of what the wreckage contains will give an idea of what the ruins are, reduced to details. Here are some samples:

Vast Statistics.

Lumber, feet	100,000,000
Sashes, square feet	2,000,000
Doors	10,000
Skylights, square feet	1,000,000
Roofing, square feet	3,000,000
Wall burlap, square feet	4,000,000
Closets	1,700
Washstands	1,700
Bath tubs	300
Shingling, miles	400
Valves and fittings	400,000
Incandescent lights	500,000
Lamp fixtures	500,000
Rubber hose, feet	300,000

The wreckage also includes \$1,000,000 worth of electrical apparatus, \$500,000 worth of copper wire, three complete greenhouses, a complete street railway system, fire department, two hospitals, state buildings and furnishings, while the equipment of the Jefferson Guards is complete enough to fit out a South American revolution. It will take many years to scatter this stuff.

In the meantime a postal card will fetch you the Ferris wheel if you have any craving for it.

FUNERAL MONDAY

FOR J. S. DAVIS

Old Washington Native Will Be Interred at Oak Hill Cemetery.

The funeral of James S. Davis, who was a member of the firm of James Y. Davis' Sons, 1301 Pennsylvania Avenue northwest, will be held at 11 o'clock tomorrow morning at the family residence, 1301 Pennsylvania Avenue northwest. The officiating minister will be the Rev. J. C. Butler, pastor of the Luther Place Memorial Church.

Those who will serve as pall bearers are Jesse C. Ergood, William S. Teel, Samuel Stinemetz, Walter Ker, Dr. Charles W. Franzoni, and Col. James G. Payne.

James S. Davis was born in Washington, June 18, 1842, and was a prominent figure in the business and social life of the city.

Mr. Davis was the senior member of the Davis firm of hatters, and with his brother, S. T. Davis, had been engaged in this business since 1871. Their store is said to be one of the oldest buildings on the avenue, having stood there since Washington was a mere village.

The cause of Mr. Davis' death was angina pectoris, of which he had several slight attacks prior to the fatal one of Friday evening. He was stricken in his store, and later carried to his home, where the end came.

FAVORS LOCK CANAL.

Admiral Walker, president of the Panama Canal Commission, said yesterday that he was not in favor of a sea-level canal. He said it would double the time of construction and would cost \$150,000,000 to the total cost of the canal. A system of locks and draws is favored by Admiral Walker.

Buy Him a Pocketknife.

It's a time honored custom to give boys a new knife at Christmas time and every lad looks forward to getting a knife as Yuletide approaches. Parents and friends will find just the sort of knife wanted in the stock of Wm. F. Bowen at 506 Ninth Street northwest. A large stock of razors, shears and other cutlery is also displayed and prices are most moderate. Mr. Bowen makes a specialty of Hardware of all kinds and his store is also a good place to select a tool chest.

HOW AMERICA HAS REDEEMED THE GRAND OPERA CHORUS



Benice Bartlett

Grace Baure

Amy Roberts

Mae Burgess

If America produces the most beautiful women on earth, then why should not an American grand opera chorus present a panorama of beautiful girls as well as those who are able to sing? This question seems to have been no puzzle for Henry W. Savage, whose English grand opera chorus will divide attention with the score of artists and big orchestra during the coming opera festival.

According to oldest accepted traditions, members of a grand opera chorus should have no place in a modern beauty show. But in Mr. Savage's scheme of Americanizing grand opera he made the discovery that Americans have eyes as well as ears, and he designed his chorus whether in the state measures of "Lohengrin" and "Tannhauser," the evening dress court scenes in "Othello," or the rollicking dance of

the gypsies in "Trovatore" and "Carmen," as a collection of American girls with plenty of dash and go, bright faces and shapely figures, as well as ability to sing.

A grand opera chorus girl has a soul that flames with ambition. On the street she may be all modesty and demureness. Under her arm she carries a coil of music, but she walks with head erect, shoulders back like a corporal on parade, with a firm elastic step that bespeaks confidence and nerve. She is conservatory bred. Why should she not also be beautiful? She dances and smiles as well as any comic opera beauty. Best of all, she is an American, deep-chested, strong-lunged, dominant.

Schumann-Heink's Enthusiasm.

It was after hearing her sing that Mme. Schumann-Heink declared: "American girls are endowed with

gifts of extraordinary vocal organs, beauty, and spirit, and among them one must look for our coming great voices."

A snapshot at a group of Mr. Savage's English Grand Opera chorus would furnish plenty of evidence that they have a perfect right to enter a musical comedy beauty contest. Yet there is nothing about them to indicate the "show girl" type of modern musical extravaganza. While there is not one of them who does not dream of the day when she will be called on to take the role of Marguerite or Tosca, or Desdemona, at an hour's notice and win fame in a night, yet she seldom has a glimpse of her name in newspaper type. Patience must be a virtue with her, while the prima donnas revolve the plaudits of enthusiastic music lovers. Automobiles do not wait her order at the stage door. No one ever heard of a

college freshman eloping with a grand opera Diana of the ensemble forces.

For ages, one might say, she was selected simply because she could sing the grand opera repertoire. Women of all shapes and ages may still be found in the Italian opera choruses. With the advent of the all-American grand opera chorus this has been changed. Commadore Savage was the first to demonstrate that American girls could sing grand opera as well and better than foreigners, and ambitious pupils from American conservatories now people his chorus.

Girls for Stage Pictures.

A glance at the pictures of the English grand opera chorus is truly refreshing. The girls are not only good looking, but their features are so attractive that one will find their pictures framed and displayed in the lobby of the theater

alongside the photographs of his American prima donnas. Such girls can wear picture gowns of any period with becoming grace and that indescribable charm that always distinguishes the woman of refinement.

The accompanying photographs show only some of the girls now in the Savage English Grand Opera chorus. Their names are Benice Bartlett, Alice Millais, Grace Baure, and Amy Roberts. They were among the fortunate fifty selected from the 1,240 contestants who took part in the annual voice trials for this year's organization. It is from the ranks of such that Mr. Savage, from time to time, replenishes his prima donna forces. They are from the best conservatories and music schools in the cities visited by this company. Musical Institutes of Brooklyn, New York, Boston, Baltimore, Cincinnati, St. Louis, Chicago and other cities are annually drawn on.

HEREIN WASHINGTON IS VERY DIFFERENT

"This is the funniest place I've struck in a long time," quoth the hustler from Gotham. "Why? Because it's different from other towns or villages you run across in a week's jaunt across this prosperous Continent of ours."

"Oh, it would be a job for a man with more time than me to enumerate all the things that impress a stranger. Washington has as many peculiarities as a kittenish old maid."

"The people are different, the methods are different, and even the atmosphere is not the same as that in which I have spent my useful life. I get all befuddled when I come down here. I feel like a stranger in a strange land."

"Never impressed me as being any-

thing out of the way," said the patriotic native. "And I've traveled around a bit, too. Even had the temerity to go to New York once. Say, let me tell you about that trip. About three years ago I—"

"Now, take the municipal government, for instance," continued the hustler from Gotham, begging the narrative of the Washingtonian. "Three Commissioners are appointed by the President to watch over the destinies of this beautiful borough. Their duties are about synonymous with those of a mayor of a regularly organized town. The only difference is there are three of 'em."

"Therein lies a great disadvantage. The highly respected mayor, when he sees something nice and easy calls in

the low-browed ward heeler, and the two of them get together on a deal. If their bank accounts are boosted nobody's the wiser—and the reform movement goes on serenely."

"Now, it wouldn't be an easy thing for three mayors of one town to get their gloves on public money. One of 'em would be sure to buck, and naturally each one of the trio stands in fear of the other two. Their number is their undoing. It's a case where quality has the call on quantity."

"Of course, I don't mean to reflect on any Commissioner, past or present. This dissertation is simply in the light of a good thing gone wrong."

"Then there are no elections in Washington. That in itself should be enough to make a New Yorker, or Philadelphian, or anybody from any hustling village, feel ill at ease. Honestly, I couldn't feel at home unless I knew I could cast a ballot for some bum politician, and at the same time know that

it wouldn't do any good unless I had happened to vote the ticket which had been elected before election day."

"Election day here is like Broadway on a frosty Sunday morning. The men haven't any more votes than women. To gaze at the peace and quiet that prevails over the city, you couldn't tell to save your neck that the history of the country was being made. No crowds, no excitement, no nothing, except an occasional query from some visitor as to who is elected."

"And then the citizens. They are marvelously distinctly characteristic of Washington. Every citizen knows every other citizen, and if he don't know him, he knows all about his business, which is one and the same thing, and causes a bond of sympathy between friends who are strangers. These citizens are highly intelligent people. Knowing the city like a book, they mess up in each other's affairs, and can tell you how a newspaper or bank or hotel should be run."

"Now, the deliberation of the District Commissioner to the citizen is the same

as that of a mother to a child. If a brick gets loose in front of a good citizen's house, he at once writes the Commissioners asking for an appropriation from Congress to repair the damage. The newspapers print a little item about it, and the grievance is taken up by the citizens' association. The refractory brick gradually develops from a molehill to a mountain, and for several weeks greatly perturbs the peace and happiness of the community."

"But worst of all, the city has to wrestle with the problem of how to keep free from debt without money to pay its indebtedness. Congress appropriates a dollar to build a new municipal building. The cost of the structure is \$125, and the District keeps on going into the hole. Honestly, I wouldn't be a District Commissioner if it was the last job on earth."

"The patient Washingtonian broke in on the line of talk."

"Well, you New Yorkers haven't any beautiful, wide avenues, any imposing Government buildings, or the parks like we have," he said.

"That's true. But we have corrupt politicians and they're better. We're more accustomed to 'em."

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